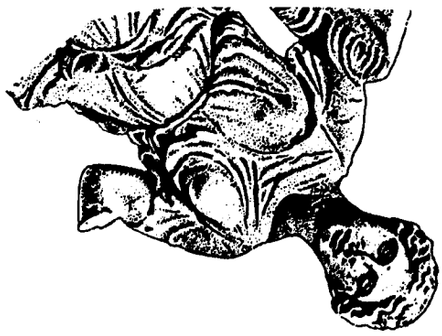
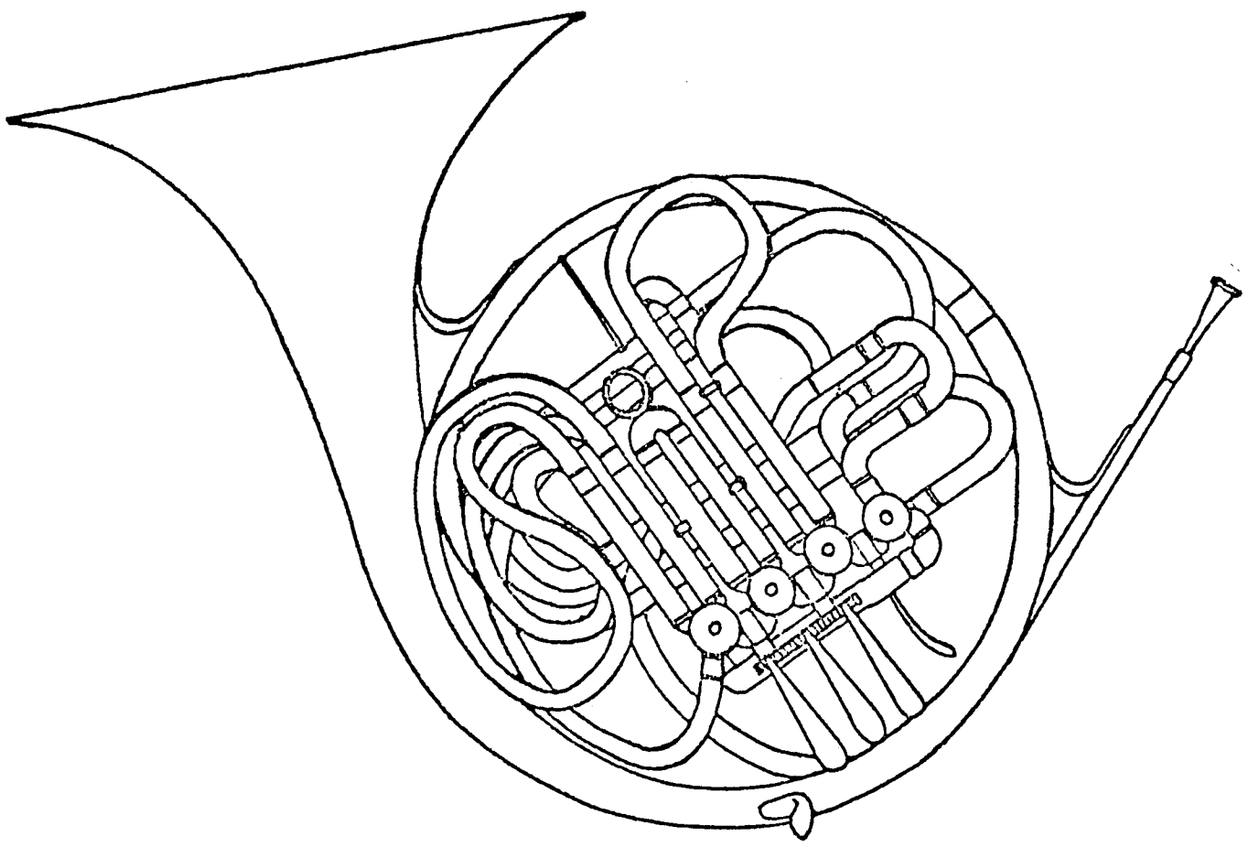
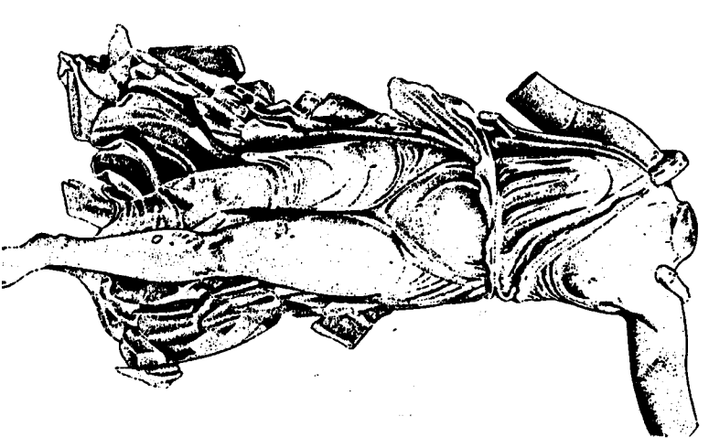




Faded Muses

for Horn and Tape



Faded Muses is an electroacoustic work for Horn in F, and tape. The symbols used for the horn notation, some of which are indeterminate, are placed in "campo aperto" (open field) using relative juxtaposition with the events on the tape using clock timing. Therefore the horn player has a certain degree of freedom in timing horn events relative to the events on the tape. The notation of tape events is only symbolic, normally graphic, used to remind the instrumentalist of the actual computer generated sounds on the tape.

After the opening tuning tones for the horn, there is no aural cue for the start of the piece. The player should learn to judge the approximate time required to perform the first two horn events before the first entrance of the tape. At certain points in the score, metronome markings are indicated. At other instances, the player should learn to evaluate the correct pacing based on the juxtaposition of the horn parts relative to the clock time used in pacing events on the tape.

Since the tape part is for stereo tape, the player should locate a performance position approximately centered between the playback speakers which should be separated by enough distance to allow for true stereo effects.

Generally accidentals refer only to the pitch indicated except in the case of obvious repeated note figures and/or octaves.

Duration:
Movement I: 2:40
Movement II: 5:15

total dur. approx. 7:45

Notes

Faded Muses is an electroacoustic work for Horn in F, and tape. Much of the musical material in the horn part, as well as on the computer generated tape, is computer generated composition from random distribution algorithms, other materials are improvisational, and some materials are composed purely intuitively. The piece strives to complement the natural beauty and power of the horn with the extended accompaniment ideas and various timbres provided by the computer.

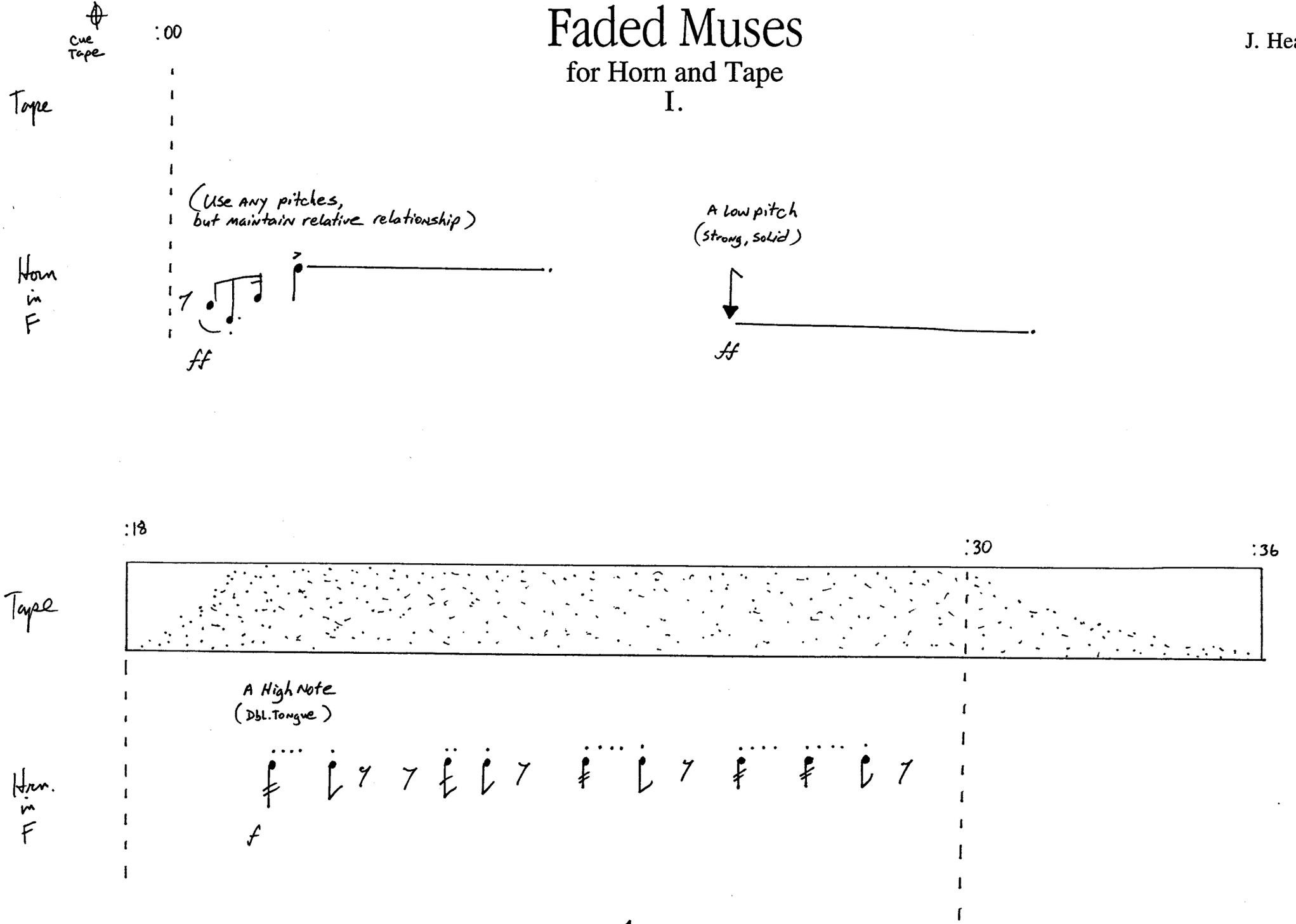
J. Hearon **Springfield, MO 1994**

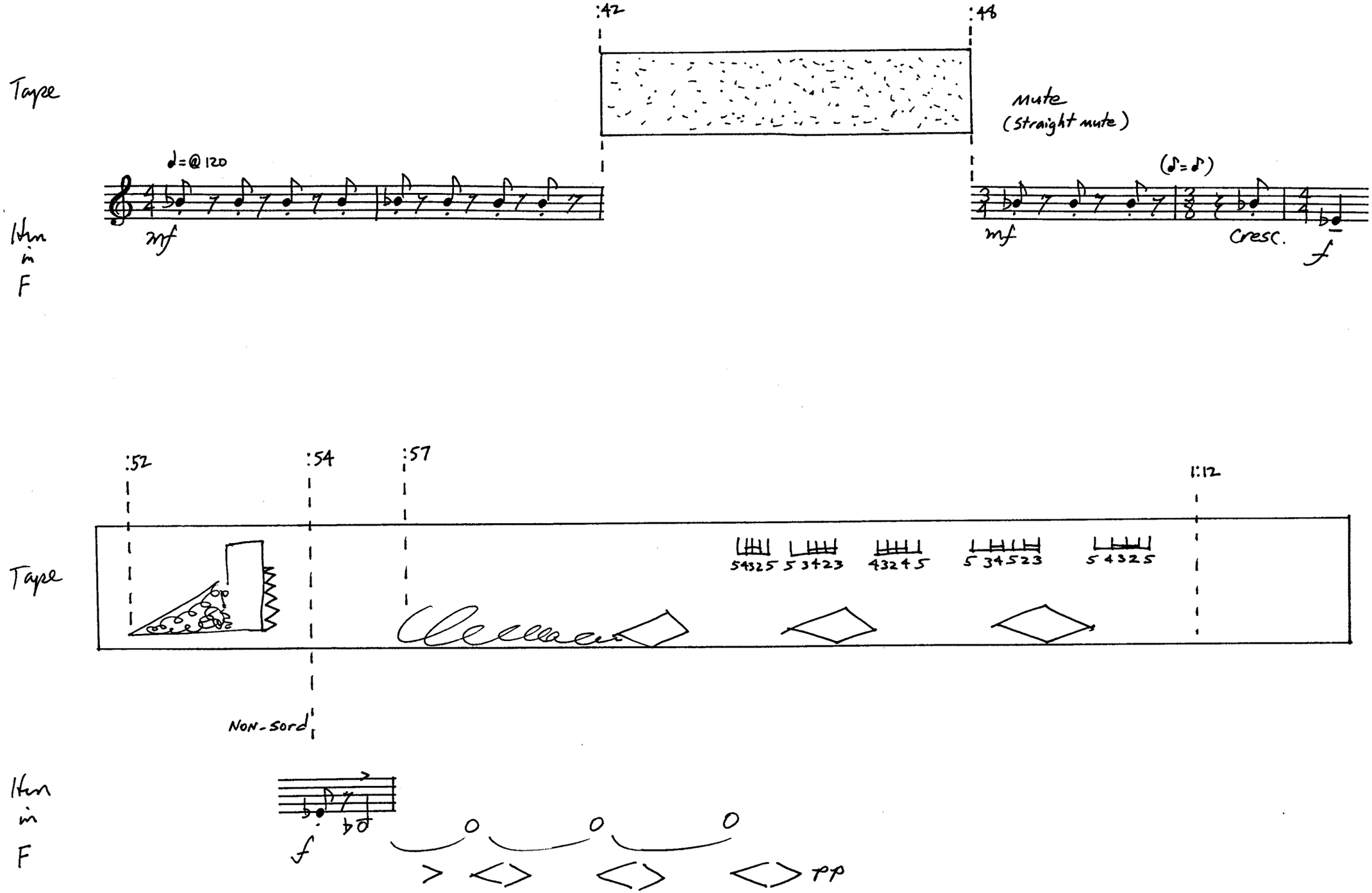
Faded Muses

for Horn and Tape

I.

J. Hearon, 1994




Tape
:42
:48
mute
(straight mute)
♩=@120
(♪=♪)
Hrn in F
mf
mf
cresc.
f
:52
:54
:57
1:12
Tape
54325 5 3+23
4324 5
5 34523
54325
NON-sord
Hrn in F
f
pp

Tape

Remove mouthpiece and buzz.

Cup with hand

1:20 1:24 1:30

(soft chord)

Hrn. in F

f mf

Tape

1:39 1:46 1:49

(Blow thru open Horn)

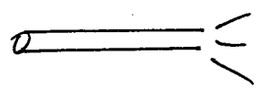
Whew

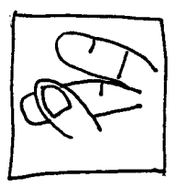
Snap

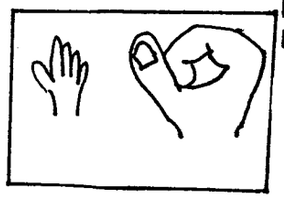
(fist against open palm)

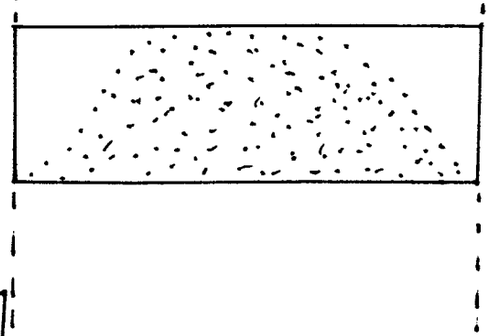
pop

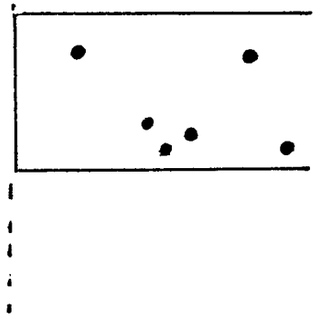
Hrn. in F



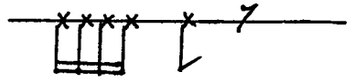




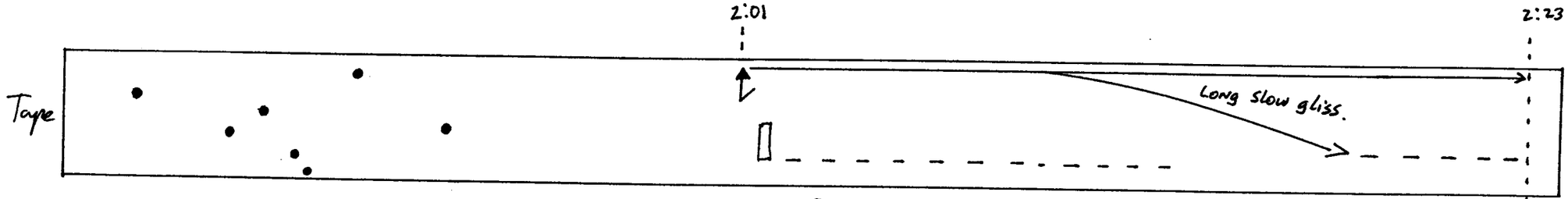




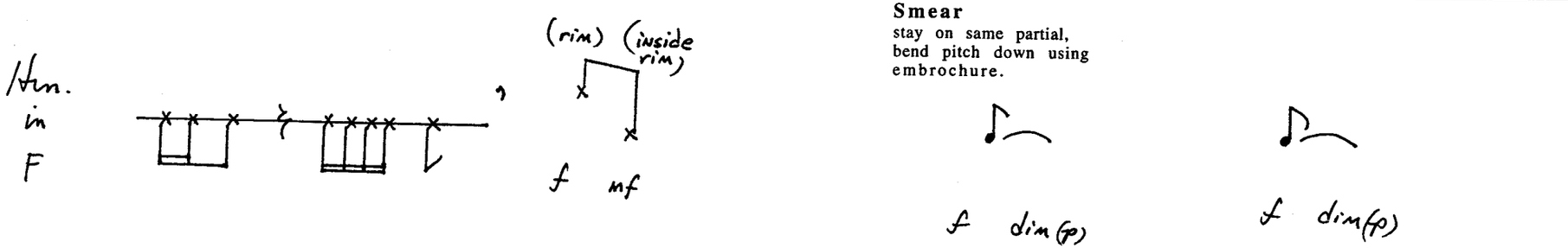
(pencil tap on bell)

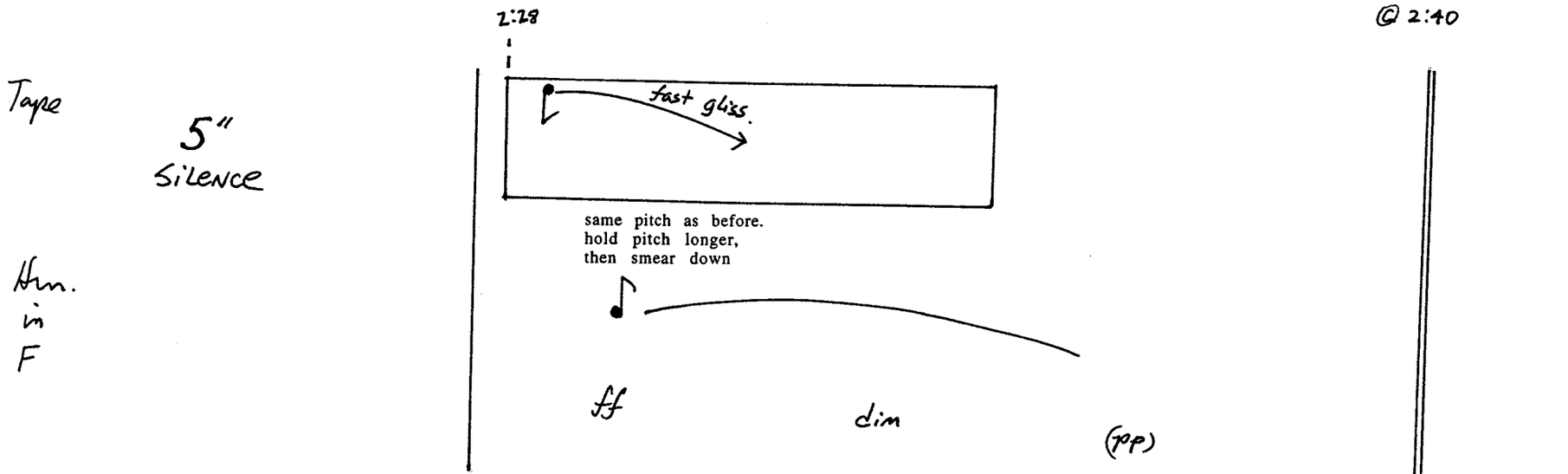


ff f ffz mf



Smear
stay on same partial,
bend pitch down using
embrochure.





II.

:08

Tape

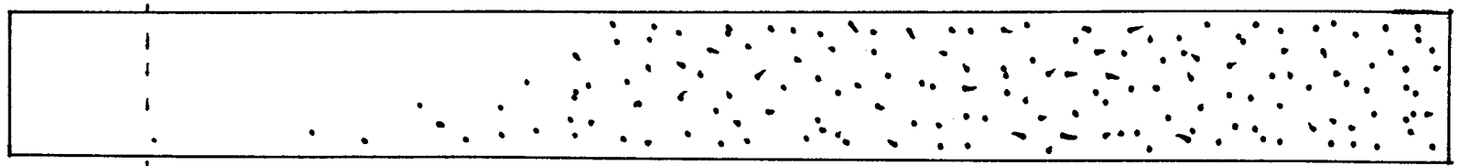
Hrn. in F

fast gliss.

ff

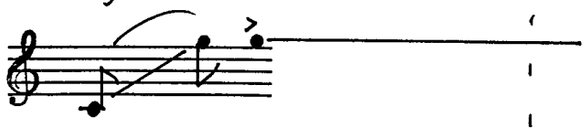
:17 :21

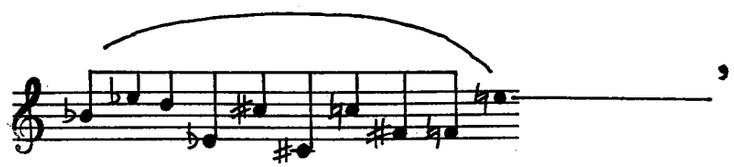
Tape

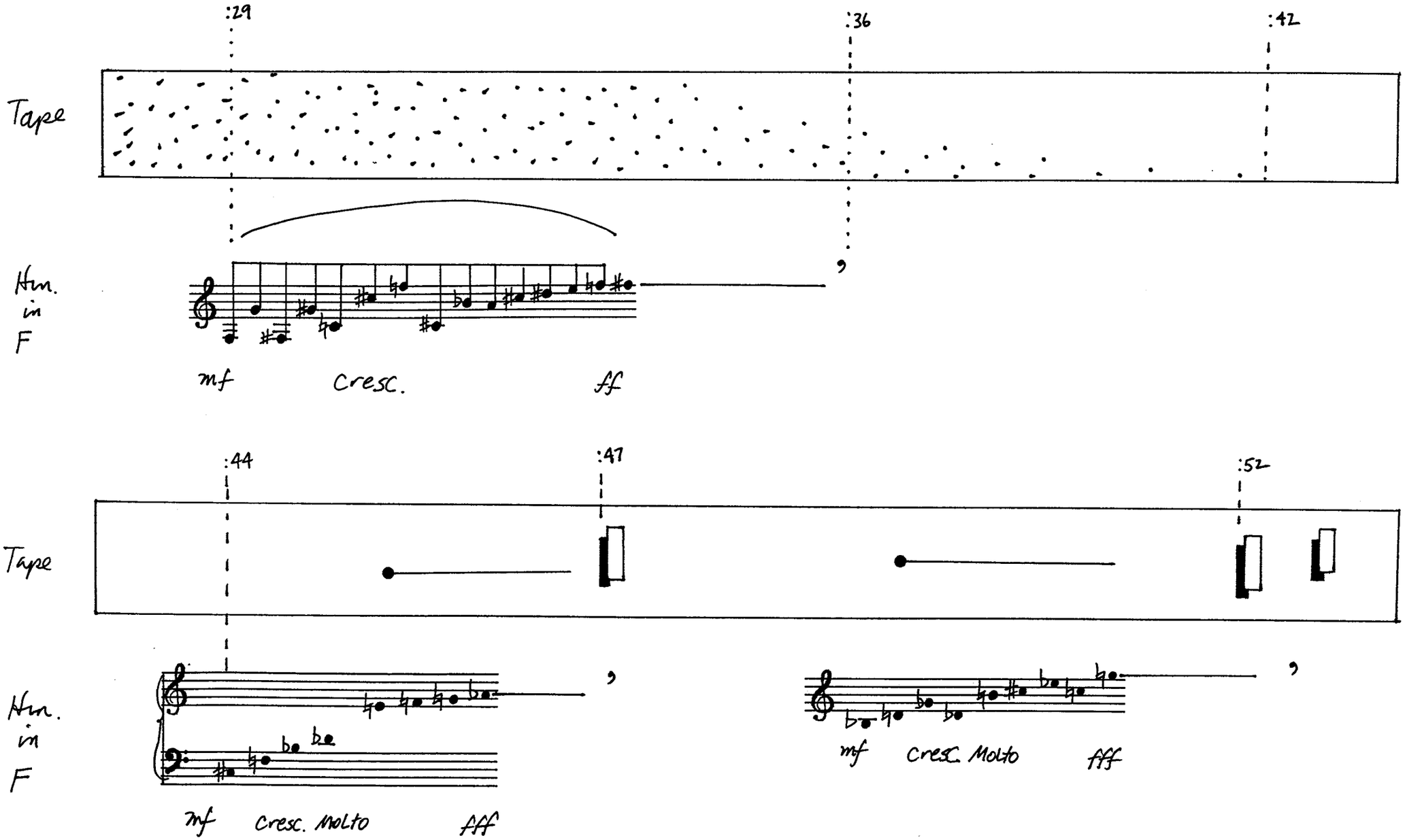


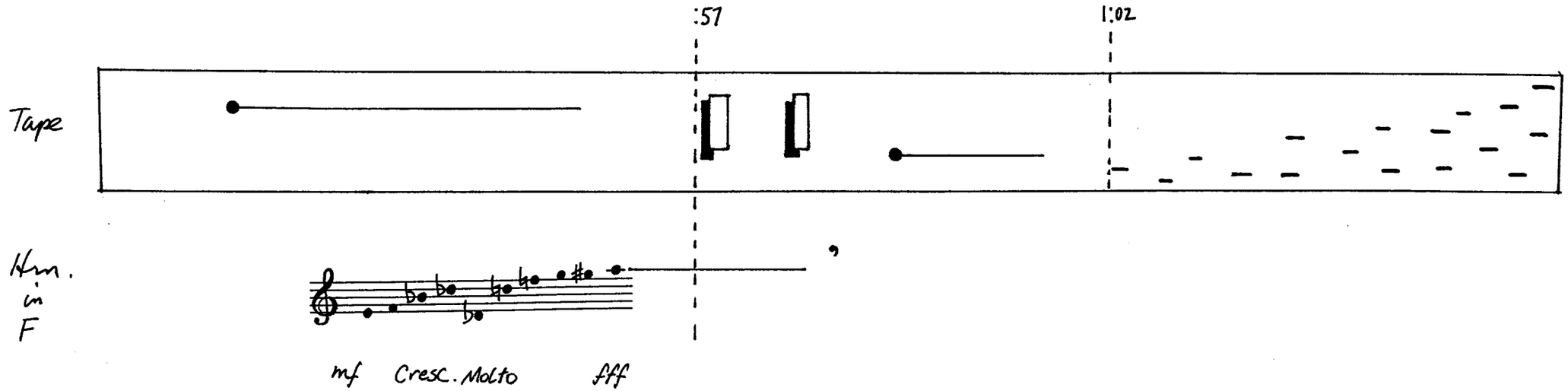
Hrn. in F

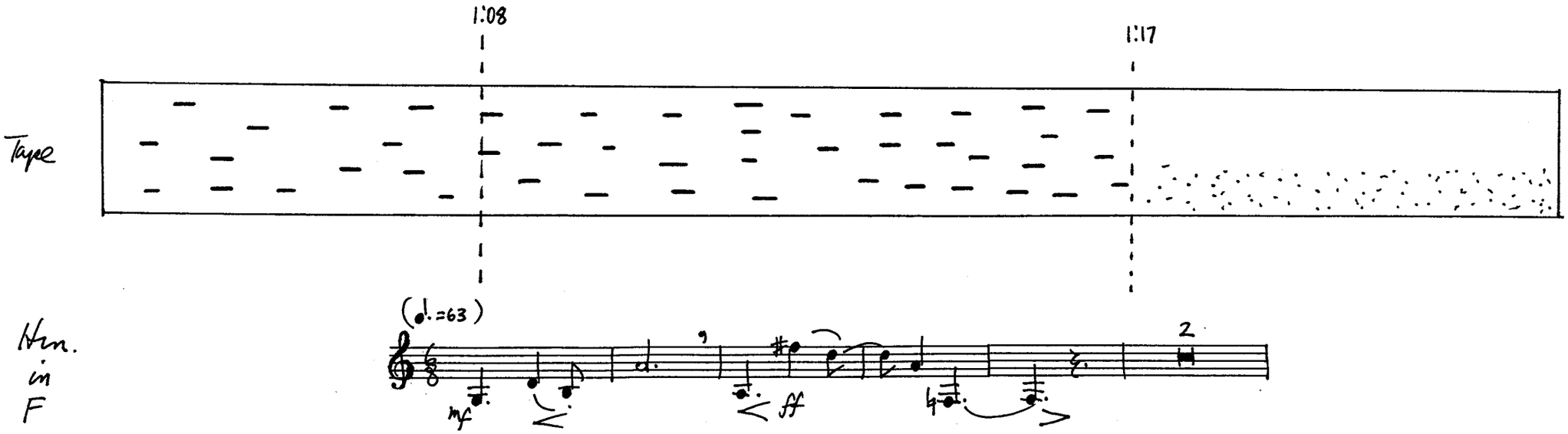
fast gliss.

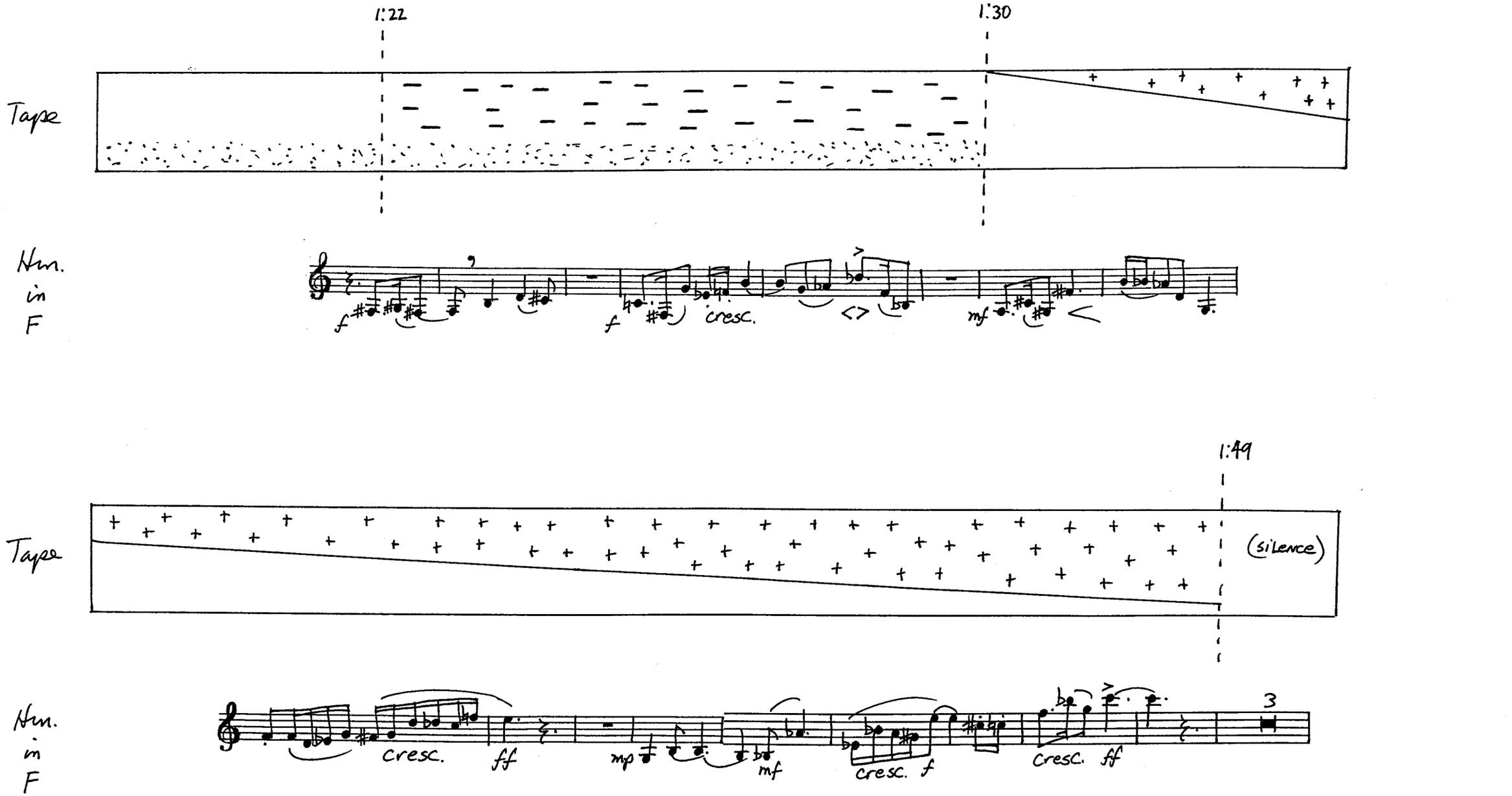


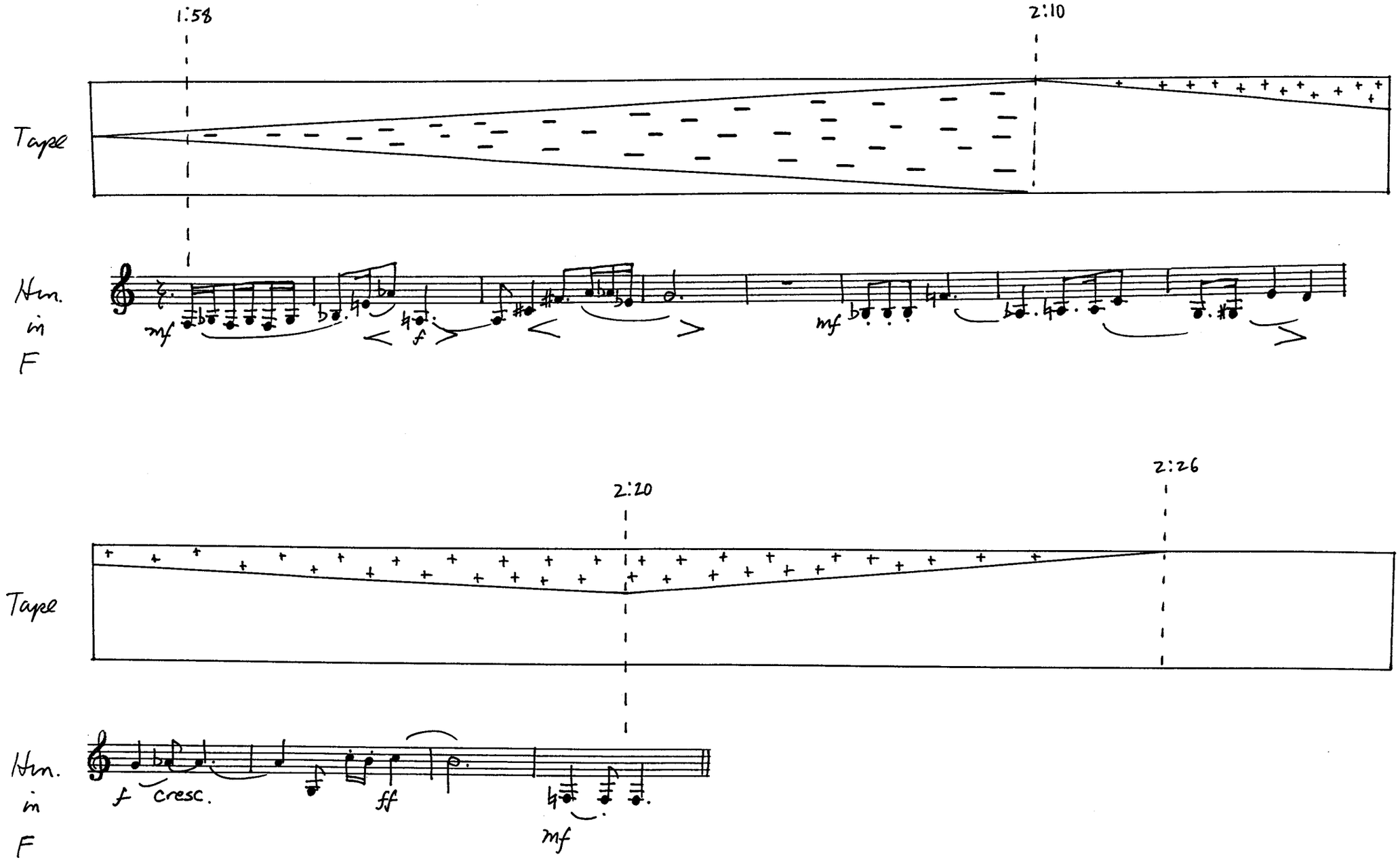
ff

mf Cresc. ff

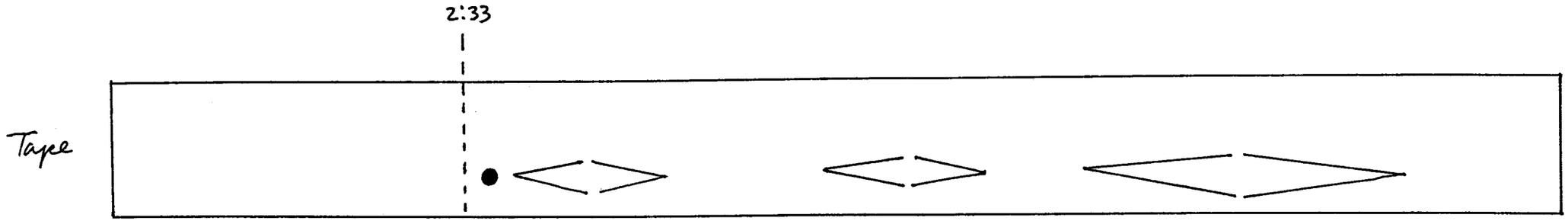

:29
:36
:42
Tape
Hrn. in F
mf
cresc.
ff
:44
:47
:52
Tape
Hrn. in F
mf
cresc. molto
fff
mf
cresc. molto
fff


:57
1:02
Tape
Hrn. in F
mf
Cresc. Molto
fff

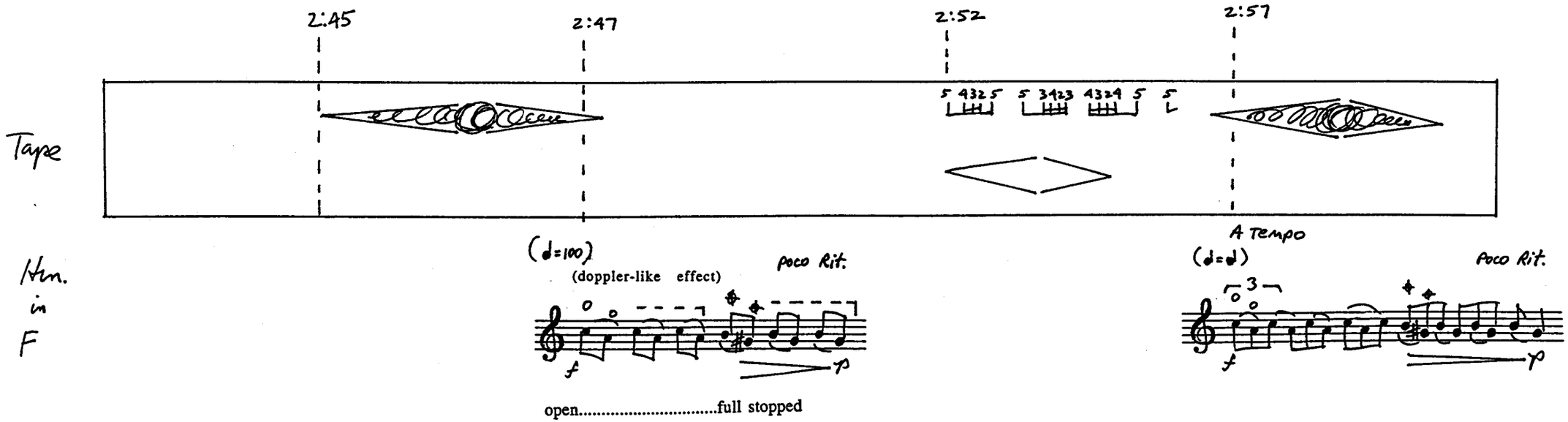

1:08
1:17
Tape
Hrn. in F
(♩.=63)
mf
ff
2


1:22
1:30
Tape
Hn. in F
f
f
cresc.
mf
1:49
Tape
(silence)
Hn. in F
cresc.
ff
mp
mf
cresc. f
cresc. ff
3


1:58
2:10
Tape
Hrn. in F
mf
f
mf
2:20
2:26
Tape
Hrn. in F
f cresc.
ff
mf

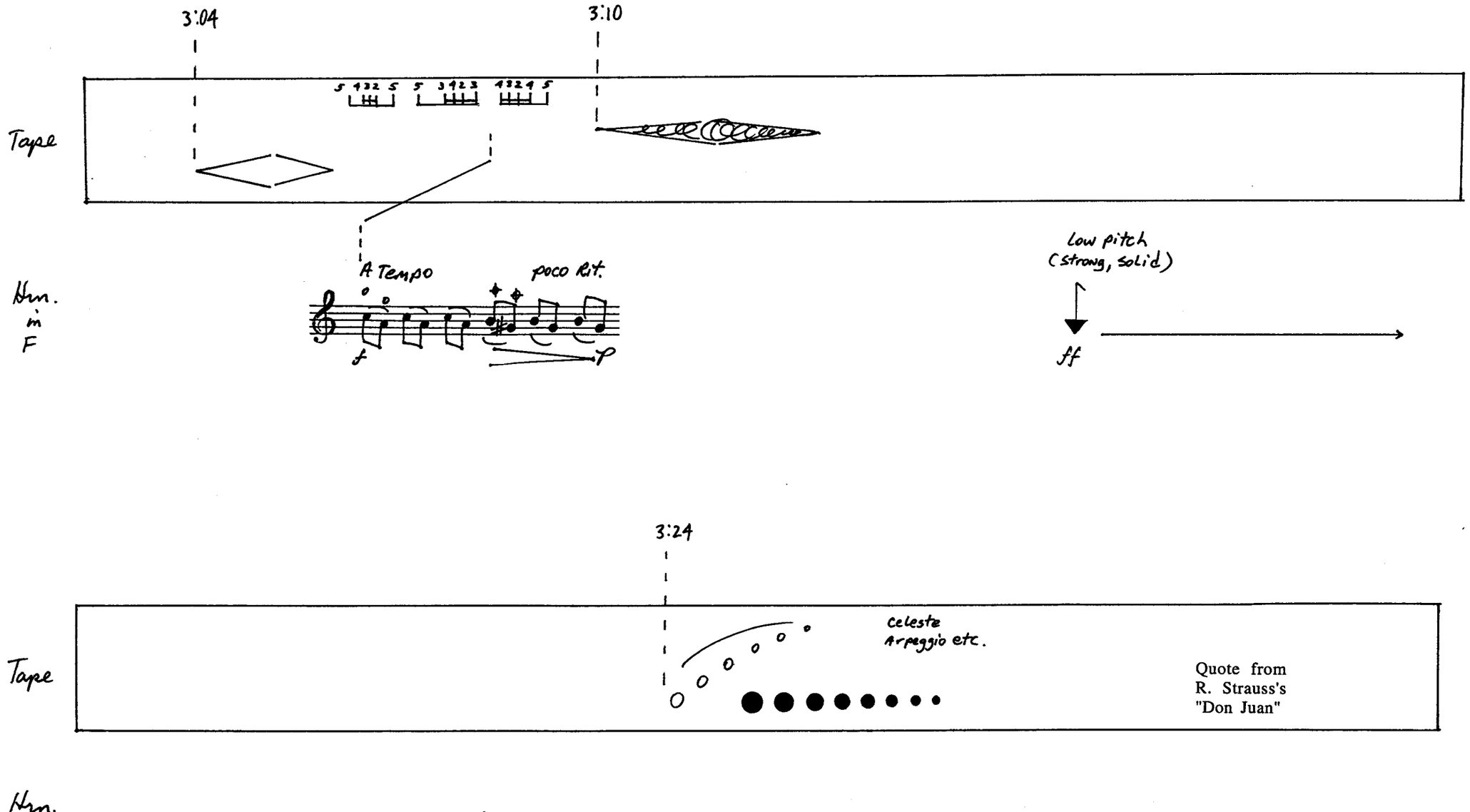


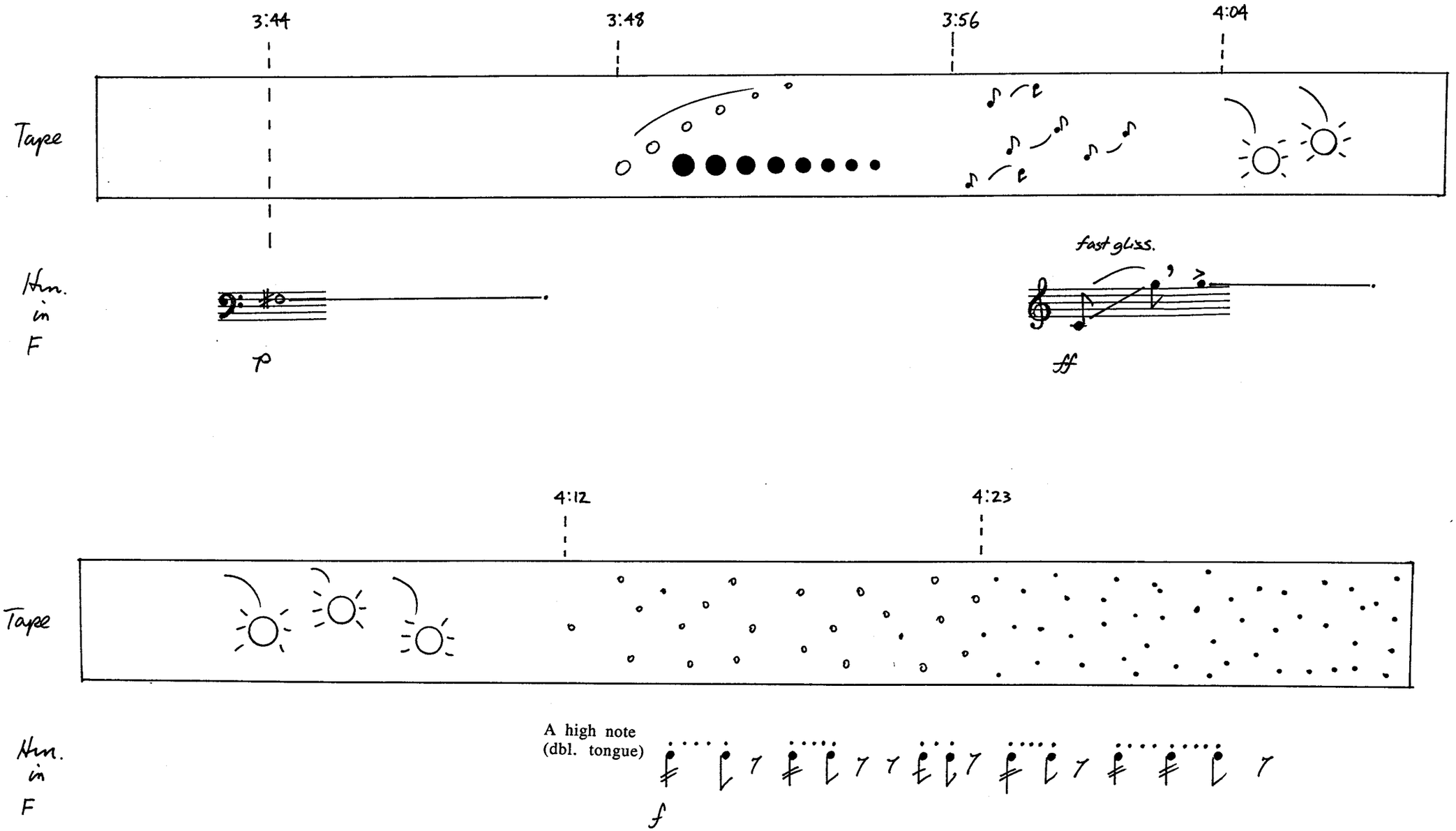
Hrn. in F

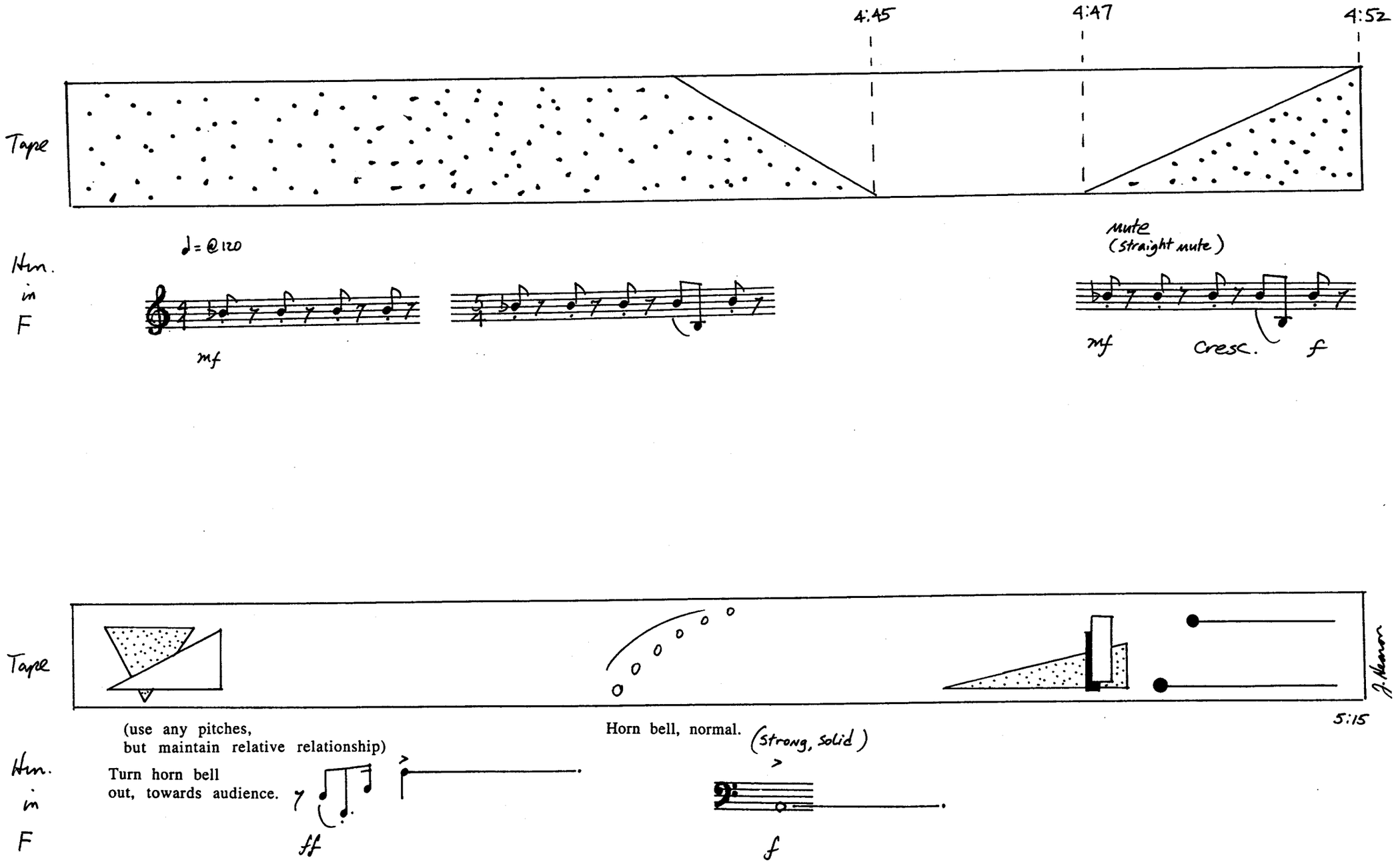


Hrn. in F

open.....full stopped


3:04
3:10
Tape
5 4 3 2 5 5 3 4 2 3 4 3 2 4 5
Hrn. in F
A Tempo
poco Rit.
f
p
low pitch
(strong, solid)
ff
3:24
Tape
celeste
Arpeggio etc.
Quote from
R. Strauss's
"Don Juan"
Hrn. in F


3:44
3:48
3:56
4:04
Tape
Hrn. in F
p
fast gliss.
ff
4:12
4:23
Tape
Hrn. in F
A high note (dbl. tongue)
f


4:45
4:47
4:52
Tape
Hrn. in F
♩= @120
mf
mute
(straight mute)
mf
cresc.
f
Tape
5:15
(use any pitches,
but maintain relative relationship)
Turn horn bell
out, towards audience.
ff
Horn bell, normal.
(strong, solid)
f